



Between Flux and Fixity: Negotiations of Space in Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*

ENTRE LE FLUX ET FIXITE : NEGOCIATION DE L'ESPACE DANS "LA RESURRECTION DES ANCIENS MARINERS" DE SAMUEL TAYLOR COLERIDGE

Amer H. M. Al-Rashid^{1,*}

¹Assistant Professor, Al Albayt Univeristy, Jordan

*Corresponding author.

Address: Al Albayt Univeristy, P.O. box-130200, Jordan, Mafrag-25113

Email: dr_alrashid@yahoo.com

Received 29th June 2011; accepted 10th July 2011

Abstract

To the readers and admirers of Samuel Taylor Coleridge, "The Rime of the Ancient Marine" was a complete differentia from his other romantic poems or even those of his contemporary William Wordsworth. Many studies and reviews dealt with its romantic traces, its attempted departure from giving a stable romantic view of man and nature by intermixing between the familiar and the unfamiliar. What has been overlooked in the critical studies of this poem is the poet's use of Space as suggested by the voyage/quest taken by the Mariner. This paper focuses on the spatial obsession within man and/ in nature: the constant fabrication and cancellation of space externally and internally by the Mariner in order to evade guilt and remorse. Space is everywhere present in the poem, even in the very use of the word "Mariner" that combines two different physical scapes, sea and land. Objects like the sea, sun, stars are portrayed within a language that is dominated by verbs and prepositions denoting spatial concerns, and last but not the least, in the narrative technique that begins in media res as in ballad, the shifts in spatial time-present and past as well as the choice of the narrator, the Mariner himself. It is the purpose of this paper to highlight the manipulation of space and examine its significance. For Space is a device as well as an aim to sublimate the experience of the Mariner and to reinstate his humanity. Space sometimes suggests the negation of the very Romanticism for which the poem was written. This seems interesting handling from a major poet and proponent of Romanticism. Notwithstanding, Space in "The Rime of the Ancient Mariner" will be read in the light of the studies conducted

on Coleridge the poet and the critic, and the ideas of modern critical figures such as Michel Foucault and Gaston Bachelard. The paper concludes that in "The Rime of the Ancient Mariner", Coleridge had to use/ erase the spatial framework to probe the spectrum of Romantic poetry, putting human nature and Nature as two interconnected entities, which does not lead eventually to a positive affirmation of both.

Key words: Ancient mariner; Flux and fixity; Obsession

Résumé

Pour les lecteurs et admirateurs de Samuel Taylor Coleridge, La Rime de l'Ancient Mariner était une différenciation complète de ses autres poèmes romantiques ou même ceux de son contemporain William Wordsworth. De nombreuses études et commentaires traités avec ses traces romantique, son départ a tenté de donner une vue romantique de la stabilité homme et la nature en mélangeant entre le familier et l'inconnu. Ce qui a été négligé dans les études critiques de ce poème est l'utilisation du poète de l'espace tel que suggéré par la quête de voyage / prise par Mariner. Ce document se concentre sur l'obsession spatiale au sein de l'homme et / dans la nature: la fabrication constante et l'annulation de l'espace externe et en interne par le Mariner afin d'échapper à la culpabilité et de remords. L'espace est partout présente dans le poème, même dans l'utilisation même du mot qui le Mariner combine deux différents paysages physiques, mer et terre. Objets comme la mer, le soleil, les étoiles sont dépeints dans un langage qui est dominé par les verbes et les prépositions indiquant préoccupations spatiales, et le dernier mais non le moindre, dans la technique narrative qui commence in media res comme dans la ballade, les changements dans l'espace temps présents et passés ainsi que le choix du narrateur, le Mariner lui-même. C'est le but de ce document pour mettre en évidence la manipulation de l'espace et étudier

sa signification. Pour l'espace est un dispositif ainsi que le but de sublimer l'expérience de l'Américain et de réintégrer son humanité. Espace suggère parfois la négation de la très romantique pour laquelle le poème a été écrit. Cela semble intéressant de la manipulation d'un poète majeur et promoteur du romantisme. Nonobstant, l'espace dans la Rime de l'Américain sera lu à la lumière des études menées sur Coleridge le poète et le critique, et les idées modernes de chiffres essentiels tels que Michel Foucault et Gaston Bachelard. Le document conclut que dans The Rime de l'Américain, Coleridge avait à utiliser / effacer le cadre spatial de sonder le spectre de la poésie romantique, mettant la nature humaine et la nature comme deux entités interconnectées, ce qui ne conduit finalement à une affirmation positive à ces deux.

Mots clés: Américain; Flux et fixité; Obsession

Amer H. M. Al-Rashid (2011). Between Flux and Fixity: Negotiations of Space in Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*. *Cross-Cultural Communication*, 7(3), 57-69. Available from: URL: <http://www.cscanada.net/index.php/ccc/article/view/j.ccc.1923670020110703.195> DOI: <http://dx.doi.org/10.3968/j.css.1923670020110703.195>

"Alone, alone, all, all alone,
Alone on a wide wide sea!
And never a saint took pity on
My soul in agony"

(Lines 232-235)²

"The Rime of the Ancient Mariner" is one of the landmark poems of the Romantic poetry that explores the space within/between man, and nature.³ The composition of *The Ancient Mariner* was part of The Lyrical Ballads, the joint creative venture between Samuel Taylor Coleridge and William Wordsworth; they wrote a group of poems that illustrate some of the romantic ideas expressed in their collaborative critical work such as the treatment of nature and the use of the supernatural in romantic poetry (Hill 1982: 123). Besides, Coleridge wrote *The Ancient Mariner* as an artistic expression of his anxiety toward the rationalism of eighteenth century Enlightenment that inclines to explain every human action with scientific evidence and materialism, subjecting natural phenomenon to analysis. Ulmer thinks that *The Ancient Mariner* is a poetic refutation of the Godwin's rationalistic approach of human morality which ensured "etheism" and isolated it from "human psychological

development and emotional attachment" (Ulmer 2008: 237; 238)⁴ which are dramatized spatially. According to Legouiz and Cazmain, *The Ancient Mariner* is part of Coleridge's poetry that raises questions about the human nature by exploring different "fragments" of spaces that become part of the "inner theatre" dramatizing "episodes and reactions... feelings... and registered by our spiritual eyes" (1992: 1012-1013). Thomas Dilworth regards *The Ancient Mariner* as a "voyage ...through space and that encourages spatial imagining," that demands requires temporal and spatial "awareness" from the reader and critic alike (2007:501). Moreover, Swanpoel believes that *The Ancient Mariner* is based on "the reconciliation of opposites" between different spaces, the "familiar and unfamiliar", "knowable and unknowable, the possible and the impossible, " as well as "otherworldly spaces in poetry" (2010: 193; 199; 200). Andrew Sanders considers *The Ancient Mariner* a "psychodrama concerned with...guilt" as well as "a voyage of discovery, both literarily and figuratively" of "meanings concerning the interdependency of life" (2000: 365). While Jasper Describes The Ancient Mariner as "psychological drama...of crime and punishment" (1985: 55), Hiller regards it as "a very different symbolic dramatizations of the atoning figure of Jesus" (2009: 12). Evidently, there is a consensus among critics of Coleridge that the appeal of *The Ancient Mariner's* is because it "defeats precise definition" since the Mariner's "experience" is "tangled" and "bewildering" (2000: 365). One may here refer to the relatedness of narrative to travel. Kai Mikkonen clarifies that travel metaphor has certain characteristics:

it has 'the different stages of travel—departure, voyage, encounters on the road, and return—provide any story with a temporal structure that raises certain expectations of things to happen' (Mikkonen 2007: 286). Secondly, 'travel concept' 'represents' a specific model of temporality and causality—travel entails the arrangement of points of actuality in temporal order' (2007: 287). Moreover, 'the notion of travel is prone to give identity and narrative to a series of events since it 'humanizes' the experience of time and space. A travel story is dependent on the projection and experience of a world from a particular perspective, a person or a group of people moving through space in a given time, enabling thus the treatment of space as a stage for possible narrative action. Narrative progress, therefore, is intimately related to, even if does not always equal, the representation of the traveler's experience of space and time' (Mikkonen 2007: 287). Further, Mikkonen clarifies that travel metaphor in literature gives narrative identity to a series of events and spaces 'that have their own logic and experience; and in doing so it produces further narrative'. (288)

²The citations of "The Rime of the Ancient Mariner"- referred to as The Ancient Mariner – are taken from *The Norton Anthology of English Poetry* (New York: Norton & Company, 2005): 812-828.

³Space is here defined as "an amount of an area or of a place that is empty or that is available for use... the quality of being large and empty" (Hornby 2002: 1286). There is also "space-time" which refers to "the universe" with its "four measurement-length, width, depth, and time-inside which any event or physical object is LOCATED" and "the amount [distance] of space that is left between two things" or more (Ibid: 1287). Space denotes the liberty and the framework for human experience.

⁴See Also Jasper (1985); Watkins (1988); Hill (1983); Campbell (1991).

Karey Perkins notes that “*The Rime of the Ancient Mariner* is a confusing story of the supernatural and lends itself to the idea of ‘othering,’ and is itself an ‘other’ in its strangeness and illogical events, so critics find it easy to use in any of [literary] theories” (2010: 1). In studying the different entries of Coleridge’s *The Notebooks* (1957-), Jennifer Ford draws attention to Coleridge’s discussing the features of the theatrical dreaming space (1998). Ford explains that Coleridge compared his dreams to drama, so that “dreams” should “occupy a very specific and very private space within the mind” which is regarded as “a particular house or landscape,” in which “dramatis personæ are both literal and figurative constructions” that demands that the dream has a spatial dimension to it, within which the dream-stage is placed, and upon which the characters play” (1998: 37-38). In addition, “falling asleep” is vital for “the dreamer to enter into the physical and psychological space of the dream” (Ford 1998: 39). Ford explains that “Coleridge uses, ‘somnial or Morphean’” to refer to the types of dreams. The first type (Somnial), “simply meaning of or relating to dreams” which according to Ford, refer to “a space in which objects ‘make no resistance and neither occupy Space than fill it up’” (1998: 43-45). While the other (Morphean), deriving from Ovid is name for the god of dreams, as Morpheus which refers to space in which there are “no boundaries ... a world of fairies and paradisiacal meadows” (1998: 43-45).⁵

Guilt and its ramifications are the most likely theme/concern, in *The Ancient Mariner* that is about initiation and loss of innocence. The Mariner commits a sin and experiences an ordeal with varying dimensions of pain and agony, shifting from guilt toward partial remorse, and redemption (Watson, 1966; Warren 1969; Cornwell 1973; Bowra 1976; Dyson and Lovelock 1976; Jasper 1985; Raiger 2006; Larkin 2007; Russell 2009; Hill 2009). Through his own ordeal, the Mariner explores nature as well as himself in connection to nature. For the researcher, guilt is not the essence of the poem, but a means to negotiate different dimensions of space, due to the killing of the Albatross.⁶ In the poem, S.T. Coleridge manipulates the disequilibrium between the Mariner and nature and its phenomenon to explore different external/internal spatial dimensions after the killing of the Albatross. Hence, the shift between spaces is apparently ambiguous in the Mariner’s world that depends on “if-then” to explore the inner and spiritual condition of man’s position in the Universe (Boulgar 1969a:14). This paper explores spatial

disequilibrium in terms of the attempt of the Mariner to explore the varied spatial embodiments -big and small, interior and exterior, outside and inside, natural/ecological and human- of such guilt/agony within nature or within him. Using Jungian terminology, Karey Perkins explains:

The sea represented the unconscious: vast, dangerous, dark, beautiful, and unknowable. All structure and form is lost at sea; it cannot be mapped. The sea can be a mirror, literally and figuratively The Mariner enters a nonsensical world. In the unconscious world, just as in the Mariner’s sea experience, symbols are inverted. The Mariner enters a holy and horrible realm, a mirror of the real world, where evil becomes good and good becomes evil, where reality, morality and causality are all equally uncertain, where there are “no fixities and definites” (Boulgar 1965: 447). Ultimately, the Mariner must be stripped of everything, even his sanity and identity, even meaning and reality, for a true and total death. (2010: 5)

The inversion of symbols in *The Ancient Mariner* is vital for two reasons; firstly, it aids Mariner in establishing and defining his own symbolic experience within nature according to its rules, which different from a human constructed identity and society. Within nature, the Mariner is stripped of his constructed humanity to make him on equal stand to nature and its creatures. In other words, it is not only the re/definition of space, but also the language that defines space witnessed during the Mariner’s “symbolic encounters” (Watson 1990: 109). Hence, such inversion includes the Mariner’s ability for “symbolic communication,” and expression of his experience, because the ability to symbolize is to be meaningful (Young 1994: Ch. 2).⁷

In *The Poetics of Space* Gaston Bachelard proposes that nature and human-made environment are all part of the “universal vocabulary of space”(1994: ix). While poetic metaphor and image fabricate poetic spaces, Bachelard suggests that the poetic space has its “specific reality” because it is an extension of the creative consciousness of the poet who invests the poetic space with its own “phenomenology” (1994: xix; 74-5). As such, painting with words is part of creating space, to make the literary experience immediate, alive, and fixed in time, yet more effective and emotional. Even the cooperation or the merging between the real and the unreal are part of fabricating poetic space that is metaphorical of the human psyche. In Bachelard’s discussion of space, the closed and open objects are embodiments of the poetic dialects between the inner and the outer spaces, negotiations between the negative and the positive. In addition, shapes are physical representations of complex human and

⁵All the different entries of Coleridge’s *The Notebooks* are quoted in Ford (1998).

⁶In *Biographia Literaria* Coleridge forwards the peculiar logic of poetry which is different from the logic of science, because it is “more difficult, because more subtle, more complex, and dependent on more and more fugitive causes” Coleridge (1962: 4). Coleridge gives dominance to imagination to manipulate the supernatural and the symbolic in order to unify the paradoxical inner and outer “realities in the living world and in the human heart” (75).

⁷Robert Barth thinks that one of “human and poetic concerns” in *The Ancient Mariner* is “the problem of symbol, how the human mind articulates its experience of worlds that remain ultimately mysterious and impenetrable” (2001, 105).

natural implications. However, these spatial negotiations and dialectics are transient because they are not fixed in a stable time and place i.e. space.

In *The Order of Things: An Archaeology of the Human Sciences* (1966), Michel Foucault proposes that all objects and creatures have an order to reflect their values and laws. This order reflects what Foucault calls as space that is helpful for humans because it projects a "positive basis of knowledge" (1966: xx). Space, according to Foucault, becomes a field of epistemological knowledge that aids humans in the studying different problems such as change, causality and human nature itself, because it is close to man's consciousness; such space provides the environment in which creatures or objects show their own features (1966: 130). Foucault says that even language, in the classical period, was based on the clear relationship between the signified and the signifier, "the binary theory of the sign" (1966: 66); that is, a language represents the thought or the objects it signifies. Moreover, certain spaces are metaphysical, since there are gaps between an order and another, because they do not explain causality, therefore the raising "the question of knowing" in the human memory (1966: 218).

In "Of Other Spaces" (1986), Foucault thinks that the pre-moderns were interested in localized space with a clear hierarchy based on opposition, intersection of places, and natural ground and stability. As such, Foucault defines the medieval space as the space of emplacement /localizations, because things or objects were placed in accordance with hierarchy. Intersected with medieval space, history (past time) is linear, based upon cause and effect. However, after the cosmological discoveries of Galileo in the 17th century, space became infinite, fragmentary between different epistemes, based upon 'extension,' contrast and immediacy to suggest an emotional unity and to gain dominion over discontinuous and sliced time that affects the human memory and its machination of selecting, storing and circulating data. Foucault proposed that space after Galileo is more based on synthesis of disparate objects to establish another criterion of unity between/among objects (1966: 245). Paradoxically, the search for synthesis leads to stress on spatial fragmentation and discontinuity (Foucault 1966: 271).

Most of Foucault's discussion is of the heterotopical space (which is introduced as the other space to denote its differentia from real space) and its traits principles. He defines "heterotopology" as the interknitting of fragmentary spaces into a single space, in order to impose uniformity upon objects or human perceptions / emotions. The heterotopical spaces are manifested in the human's recognition of the connections among juxtaposed fragments of spaces with their thoughts and feelings associated to these spaces. These heterotopical spaces have different traits. They are contexts for persons who live in estrangement with their environment according

to the culture in which the persons live. In addition, heterotopical spaces are a contrast of different spaces into one space, with absolute isolation from time, by which humans can access these spaces if they submit themselves to its pure timeless experience, which generates an illusionary space that is perfect or flawed as the human space. Nevertheless, Foucault admits the difficulty of imposing an order upon disparate spaces; for he thinks that heterotopias are part of besieging human life. Foucault cites the boat/ship an embodiment of heterotopias, which is a self-contained space that represents the cultural and economical activities of civilization from the Renaissance until the present. It sails within the infinitude of time and space of the sea that is sublime. Therefore, the ship and the sea are two heterotopical spaces that are intermixed, as the boat/ship becomes an emblem of the imagination and its autonomy as a creative force.

The reference to the boat/ship in *The Ancient Mariner* is valid since it is a space that floats upon the sea. In addition, the boat/ship becomes a microcosm of society and its hierarchy, stripped of any social. The sea is heterotopias, a spatial inversion of civilization as declared by the Mariner in the early lines in *The Ancient Mariner*. The sea is unreal heterotopias since every experience within the sea is a deviation from the normal and the definite. The sea is also a mirror because it allows the Mariner to reflect/ speculate upon his own experience, to tilt between the outer and the inner dimensions of space to embody his own mental spaces as he is excommunicated by society i.e. the sailors and nature.

This is similar to Foucault's suggestion that the mirror help the person to tilt between "the interior and the exterior" spaces (1966: 10). Likewise, the use of the sea as a heterotopical space negates the essential desire of the Mariner to express his feeling and emotions, because, according to Bachelard, humans need "small", "intimate" spaces/spatial images to reflect/localize their intimate feeling or even daydreams (1994: xxxviii). In addition, the imagination ought to manipulate the dialects of open and closed, interior an exterior, within and without open spaces to suggest different phenomenological/metaphysical ideas (1994: xxxix). Coleridge negotiates between different spaces in order to create a complex meaningful course of the Mariner's journey and encounters, whether physical or spiritual. The paper reads these mixed spaces, as well as their mutations and implications. The researcher believes that *The Ancient Mariner* remains as one of the original and different romantic poems because it tries to sustain these disparate/diverse spaces.

As mentioned earlier, guilt becomes the motive for something more vital for the Mariner; i.e. to comprehend human and natural spaces. The reason is the sea, an overwhelming, embracing context for the Mariner's ordeal, which stands for spiritual vacuum with its discontinuous time and its annihilated space, since it as represents infinity. As it is isolated in time and

place, the sea becomes the theatre for the Mariner who displays his own physical as well as spiritual solitude. As aforementioned, the sea and the ship are heterotopias of human crisis and deviation that are intermixed, as the human arbitrary behavior of killing the Albatross. Seamus Heaney admits that there are two kinds of places in poetry: "One is the lived, illiterate and unconscious, the other, learned, literate and conscious. In the literary sensibility, both are likely to co-exist in a conscious and unconscious tension" (1984: 131). Hence, the Mariner's experiences are an ordeal or a mental crisis, where the sense of place is essential to construct space in poetry even in the sea.

The first part of *The Ancient Mariner* establishes the vernacular of narration manipulated by the Mariner, who establishes different spaces to proceed in narrating unfamiliar incidents and objects that occurred to him during the bizarre journey. The narration of the events by the Mariner to the wedding-guest in the present tense will allow the Mariner to oscillate between variant spaces and times both past and present which are two aspects of reality (House 58). The present space is temporal and flowing, concerned with celebration of marriage, self-recognition and communion within society, while the past is eternal, related to the experience within the sea, an attempt of communion with nature combined with tragic self-knowledge. While Marriage is heterotopias of festivity, a space that is transitory, Nature is heterotopias of eternity, accumulated in time and immediate inexperience, because it abolishes causation in time and place. This oscillation between present and past permits the Mariner to negotiate between those spaces in the poem, to relive the experience and to relief himself from the burden of guilt and its psychological repression located/pinned in a single space/ spatial object. The initial events about the Mariner's ship pertain to the movement of the ship and its position in relation to/through different spatial locations, which are part of nature/culture.:

The ship was cheered, the harbour cleared,
Merrily did we drop
Below the kirk, below the hill,
Below the lighthouse top
(Lines 21-24).

As the ship sails a way, the hill, the church and the lighthouse disappear leaving the Mariner without any trace of spatialized Civilization They are emblems of stability of imagination and memory, for they are all human structures that localize human memories and dreams within time as well as make them intimate (Bachelard 1994: 6-7, 9). In addition, leaving them

represents discontinuity and fragmentation, because the ship enters into a space (i.e. sea) that has its own laws. The repetition of the preposition 'below' shows the Mariner's apparent feeling that he and the sailor are not only leaving civilization but are descending and sinking physically as well as mentally from the real into the unreal. Ford explicates, "[t]he sinking down is not merely descriptive of the vessel sinking down into the sea; it is a psychological sinking into the realm of sleep...to dream is retreat within and enter the mind's space, a space which also belongs to the world of magic, of poetry, of visions, of sexual fantasy" (1998: 43). Later on, the location of the ship, that is an episteme, throughout the poem, is determined with reference to spatial geographical or astronomical objects and their distinctive features: movement, shape and location, and the colour of the sun and the moon within the sea.⁸ They are part of the Mariner's "observation and experience" in studying nature as well as of nature's acting on man (Debus 1994: 33). These spatial references are not systematic but random and exaggerated, since they are preconceived according to the cognition of the Mariner.⁹ Hence, *The Ancient Mariner* is a "poem about polar exploration... derived from the accounts of the eighteenth century as well as early modern explorers to the North and South Poles" that affected the Romantic imagination (Fulford et al 2004: 172). In such literature, "the sea is a place where self-identity is challenged and perceptions are altered, as if the Mariner is enabled by a divine power of celestial/terrestrial observation (Ibid.: 172-173). Zin proposes the *The Ancient Mariner* is about "equilibrium" that affects the Mariner's perception of "deference and equality" which is sustained temporarily "among all creatures" (2008: 196). Moreover, *The Ancient Mariner* is part of the Romantic inclination to regard nature as invested with moral and sacred dimensions, a context in which human alienation is explored and solved through art.¹⁰

"The sun came up upon the left,
Out of the sea came he!
And he shone bright on the right
Went down in the sea."
(Lines 25-28)

The references to temporal and spatial indicators such as "below", "on the right", "down", "into", "south", "here", "there", and "everyday" are to identify the different spatial dimensions in the poem into which the Mariner as well as the ship intrudes. Hence, as three natural spaces: in the body; off the body; and navigation. The earlier two types of spaces are related to immediate

⁸Jeremy Paxman thinks the sea shaped the English literary imagination (2007:30). After the sixteenth century, "natural seafarers" and "Continental mariners"(Ibid.: 30) became the subject for the travel literature, in which the Englishman saw himself as a captain on board a ship with a small group of people, the sea around and beneath him; he is almost alone; as a captain he is in many ways isolated even from his crew" (Cinneti 1962, 171); quoted in Paxman 2007: 30.

⁹Consider Tversky's "Multiplicity of Mental Spaces".

¹⁰Look into Rigby (2004).

human actions and sensations that are external and internal, expressed in terms of the bodily limbs; the third space of navigation must be taken from different sources and views to be constructed (Tversky et al 1999: 516). Yet these spaces are unstable since they can be manipulated and divided according to experience, interaction, and function (Ibid.: 522).

Spatial references assist the Mariner in locating himself within a naturally created hierarchy that he has not yet grasped. These spatial references are erroneous since they are based upon personal perception of nature. For example, Nature is personified as brutal, but sublime and mysterious to increase the Mariner's dilemma as the ship intrudes more and further into the unknown. The portrayal of the wind as animalistic is normal and romantic, is part of showing the wilderness of nature and its dark powers., the brutal dimension of nature is repeated in the very hostile space, as the Mariner and the sailors find themselves in an environment stripped from any living phenomenon except ice which is hysterical in its impact.

The ice was here, the ice was there,
The ice was all around:
It cracked, and growled and roared and howled,
Like noises in the swound!
(Lines 59-62)

Intrusion into nature becomes a main concern in the poem even when there is no movement of the ship. The Mariner's constant obsession is defined by the limits of the space that surrounds him. He uses "here", "there" and "around"(Lines 59-60) to show the dominance of natural space over the ship and around him. The description of ice is part of psychologizing himself to reveal his surprise, solitude, and the negation of action. Ice becomes part of the symbolic closing of nature on the Mariner who intrudes into heterotopias, isolating him from the other spaces. As such, the Mariner becomes "that archetypal solitary outsider" exposed in "the world of nature and experience" which has its own space and its "private reality to which the reader... [as well as the Mariner] are admitted as a privileged intimate" (Raban 1992: 13). Likewise, the Mariner's attempts to supply spatial directions are part of creating his own limited space and its clues within nature, which remain ambiguous since they are subjective and indefinite. He needs to fabricate an intimate context that would limit his own mental crisis as well as to make his own judgments. Swanepoel clarifies that "Coleridge views the world as utterly mysterious, a space that can only be assessed properly through the imagination. A poet[s] painting to the imagination can render the world great and vast" (2010: 201).

However, the Mariner's situation remains paradoxical, for how can he understand nature if he is solitary and isolated within/from nature. In addition, nature mutates constantly and spatially with its different objects and phenomena. Therefore, the fabricated space is unsustainable, since the Mariner upholds the fallacious notion that nature has no structure or hierarchy. Still, he thinks that water "is a *waste* and sometimes a *rude waste*" (Raban 1992: 5). The initiation in space as a realm of experience and loss of innocence commences with the description of the Albatross that is an integral part of sea and its ecology.

It ate the food it ne'er had eat,
And around and around it flew.
The ice did split with a thunder-fit;
The helmsman steered us through!
(Lines 67-70)

The Albatross is a symbol of the ecological equilibrium between earth and sky; its circular flying "is a sign of holiness," that showed the way through the fog to the sailors (Chandler: 404). Describing the Albatross as the "Christian spirit" (L. 65), is not only part of recognizing its spiritual space but also the romantic space it occupies within nature.¹¹ That is, "the albatross is the symbol of nature wronged by man's conscious or unconscious act of destruction" (Hong 2006: 141), for the Romantic poets were more concerned with animals as part of "emphasizing the divine origin of the" animals which "are acknowledged as part of the universal truth pre-determined by the Creator" (Hong 2006: 134). In addition, the circular flying of the Albatross is a reminder of its ecological space/niche within nature. Ecology is a "holistic science" because it is "concerned in the large sense with the relationship [space] between living beings and their environment" (Bate 1991: 36). "Romantic Ecology," according to Bate, "recognizes that neither physically nor psychologically can we live without green things; it proclaims that there is 'one life' within us and abroad, that the earth is a single vast ecosystem which we destabilize at our peril," since "everything is linked to everything else, and most importantly, the human mind must be linked to the natural environment," so that human can comprehend the spatial hierarchy of nature and themselves within it as well through "imagination"(Bate 1991:40; 66).¹² Consequently, the bird embodies the unity between creations and "[t] he death of the individual [bird] is also the death of its kind" (Garrad 2007: 156). Initially, the response of the Albatross to the calls of the Sailors by eating food forms a communion with nature; it is a sign to open up as it provides spiritual and spatial

¹¹Furniss and Bath mention that the Romantic poetry saw the emergence of the "bird poems" such as Shelley's "To a Skylark" and Keats's "Ode to a Nightingale," in which the birds are metaphors of "idealized poet figure," as a emblematic symbol of the "Romantic quest to transcend the individual self" by "the poetic imagination" (1996: 237).

¹²See also McIntosh (1988) and Gerrad (2007).

guidance for the Mariner and the sailors saving their ship from the ice embargo. Yet after killing the Albatross, every object seems to lose equilibrium. It is his inability to comprehend the unity of creation that is defined as “the binding invisible connection [order] between human and animal realms” spaces represented by the Albatross (Fosso 1999: 413). Moreover, since the centre (Albatross) is lost, nature deconstructs itself and becomes multiple and dual, or as James Engell describes as “discordant qualities” (2002:145). Therefore, the Mariner’s imagination intrudes in an artistic maze of fabricating and negating spaces.¹³

The references to spatial dimensions continues in the second part as the Mariner enlarges his the awareness of the objects of ecological concerns such as the Sun and its continuous circular movement with time that is connected to the sea.

“The Sun now rose upon the right:
Out of the sea came he,
Still hid in mist, and on the left
Went down into the sea”
(Lines 83-86)

The shift in narration at the end of the first part is not an emotional intermission for the Mariner; on the contrary, it intensifies his unrelenting obsession with space that is mentally constructed, though faulty. Spatial oscillation hinders the Mariner’s attempt of creating a spatial *tabula rasa* that would cleanse his mental status or projection of it. Due to the unmediated killing of the Albatross, a spatial disequilibrium/discontinuity takes place within nature; Fog symbolizes uncertainty and stillness, as well as flaw in the Mariner’s ability to specify space. The Mariner’s loses the cognitive powers of identifying space and time which t becomes incomprehensible for him. It is vital to recall that the circular movement/dance of the Albatross is similar/ connected to that of the sun, and it implies that nature is in harmony with its objects. The albatross is small, but it affects the “large” because it refers to “universe”, since the “large is contained in small” (Bachelard: 154, 157). It is part of the spatial hierarchy erased after its killing. The Mariner becomes a spatial axis within nature as “the Albatross/ about my neck hang” (LI. 141-142). The Mariner ought to map nature from different sources, yet he is unsatisfactory in maintaining spatial stability. It is not the spatial disequilibrium between man and nature but it is also within man himself that he has

to negotiate.¹⁴ While the ship losses the encompass of direction in the sea that besieges the sailors, the Mariner is separated emotionally from his fellow sailors after recognizing his own guilt of killing the Albatross. He is mentally and physically tortured.

James Boulger states:” From the mingling of themes at the end of the poem [The Ancient Mariner], another theme, the creative artist and his place in the actual world, emerges as perhaps the most fascinating to the modern reader (Boulgar 1969a: 8). Having said that the Albatross is the centre of nature, that is the spatial “Readerly” text the Mariner must read as a passive reader.¹⁵ After its killing the Albatross, the Mariner becomes an author, caught within the process of negotiation-construction and deconstruction of space. The Mariner, to use Barthes terminology, is entangled in *deferral* and *play* - neither can he express his innermost feeling and emotion truly through language in which the signifier does not refer to the signified, nor can he fix a stable meaning/ interpretation of nature, because he must retell/reverse the story, i.e. unfinished text, because it is “*experienced only in an activity of production*” and “*demonstration*” (Barthes 1977: 158; 157). Ironically, fixity of space means for the Mariner (the author) means death and freedom as well, which are desired but unattainable. He is entangled in the process of play, because he repeatedly finds nature plural in its spatial creations and aspects/ locations. Nature becomes deconstructed producing intertexts due to its spatial indeterminacy. Hence, and in order to fix guilt into one specified location/space and time within nature that entraps the Mariner, who is the artist, must tell the story, to find a reader who will share with him the “playing and listening”/ reading of his spatial text (Barthes 1977: 162). Thus, nature becomes like a text for the Mariner; it creates its own “utopia” created through its own peculiar “space” of language (Barthes 1977: 164). Stillinger’s study shows that Coleridge kept revising *The Ancient Marine* that went into several editions from the time it was composed in 1798 till 1834, in order to make it modern and complex; that through the process of revision, *The Ancient Mariner* become in its final version “an elaborate, multilayered narrative (or set of narratives) saturated with” poignant with significances and themes (1994: 60).

Paradoxically, the ordeal becomes an initiation or a rite

¹³Dilworth proposes *The Ancient Mariner* is based upon pairing of images and events whose centre, of dramatic importance and spatial form, is killing the Albatross, which is reinstated by the blessing of the snakes (2007: 503). Dyson and Lovelock trace the Mariner’s reliance on imagination rather than reason while, suffering, therefore turning his initiation into his “psychic and spiritual realities”/spaces (1976: 177). They explicate: “Coleridge recognized ‘imagination’ as the realm of revelation through recreation, the realm where beauty and goodness, and their might opposite, are known. Philosophers might then discuss the phenomena almost definitely... But the artist, like the saint or the sinner, offers an image: a particular and tangible embodiment of complex truth.” (1976: 177).

¹⁴See E. M. Tillyard (1963). It is amusing to compare the idea of disequilibrium in *The Ancient Mariner* to Tillyard’s “chaos” and “anarchy” (26). Likewise, see Zin (2008).

¹⁵http://en.wikipedia.org/wiki/Roland_Barthes (Accessed on 23 August 2010). In addition, Derrida explicates “the absence of play and difference [is] another name for death” (1978:297).

performed by nature to cleanse the Mariner.

And I had done a hellish thing,
And it would work 'em woe:
For all averred, I had killed the bird
That made the breeze to blow.
(Lines 91-94)

The ship remains static in the void of "that silent sea" (L. 106) and hence the sailors did talk or use language to create social space among each others only to break the state of void and the silence of the sea. Apparently, nature loses its harmony and coherence for the Mariner, even silence, a sign of tranquility, is now a negation of everything: colours and sounds are negated to make the sea, in Bachelard's terminology "vast", "deep", and "boundless" (43). Therefore, natural phenomena that are spatial frameworks, the Sun and the Moon mutate in their sizes and colours respectively. The Mariner describes the sky as "hot" and "copper" (L. 111) and the sun as bloody as "red" (L. 112), and as small as the moon at evening. Consequently, the Mariner transformed into painter. And it is common since Romantic painters- such as John Constable and Joseph Turner, who influenced the Romantic poets, were interested in the "pastoral" and the "sublime" of the landscapes as well as "the feeling of immediacy" of experience (Matthew and Platt 2001: 464-465).¹⁶ As an artist, the Mariner relies on his sensory perceptions to convey the spatial experience of the body that includes colour, smell, motion, size, sound, and texture. Having lost the internal sense of space, the Mariner tries to fabricate it as a painter/artist

Day after day, day after day,
We stuck, nor breath nor motion;
As idle as painted ship
Upon a painted ocean.
(Lines 115-118)

Obviously, the Mariner is a "passive spectator" who reads nature and its canvases spatially through "lights and colours" in order to capture the deviant image of the sea and the ship associating them with spatial movement, whether physical or psychological (Holmes 1982: 89). Cornwell observes that motion, sound, and light are always present in Coleridge's poetry as part of representing the transient aspect of nature and life. *The Ancient Mariner* is no exception since lights and colours are manipulated to show the circular form of the poem, whether it is the flying/dance of the bird, the sailing of the ship, and the dance of the bride. The poem's circular shape is also modeled by its persisting structural principle i.e. the Mariner's journey, due to the Mariner failure to attain complete redemption. Apparently, "the supernatural world continually leads us back to the moral, while

the moral repeatedly acknowledges the power of the supernatural" (Jasper 1985: 64). Again, the motion in *The Ancient Mariner* is circular rather than linear to stress on repetition to suggest spatial deviation, disequilibrium, as well as inversion, because the Mariner is entrapped "in the process of destruction and rebirth" of every space physical and psychic as well (Chandler 1965:413). He is a painter who must depict the images of nature in colour and shades encountered within his experience. These are all part of his spatial knowledge which is artistic that recreates the spaces and their dramatic experiences, in order to live and make them immediate for him as well as the wedding-guest. However, fabricating the pictorial/temporal implies the creation of time. In this regard, Al Joulan clarifies that: "the temporal is significant for the mental comprehension of described space and 'time' is therefore essential in grasping 'space'; the more time is stretched, the better the understanding of the space it is taken to analyze and internalize" the experience(2010: 37) Al Joulan continues, "Stretched-time reinforces the observer's (writer's/reader's) ability to analyze the contemplated object and brings it from its external position into the mind's laboratory," especially when using the technique of "photography" (2010:37). Al Joulan's explication justifies, firstly, temporal stasis and immobility the Mariner suffers in the poem even after the blessing of the water-snakes; secondly, the narrative shift between past and present, which is a relief for the Mariner who is continually interrupted by the wedding-guest.

The Mariner and fellow sailors experience thirst in an inverted chaotic space "Water, water, every where, / Nor any drop to drink." (Li. 121-122). Again, the Mariner takes refuge in his sensory perception of space to forward a detailed picture of space. The shift from the general to the particular description of space is part of making a cognitive representation and understanding of space that is unsound due to the influence of thirst and guilt within the Mariner who himself is experiencing inner spatial disequilibrium. Therefore his sensory perceptions fail yet using them is "necessary to look beyond the perceptible in order to contemplate the immensity and inscrutability of the universe" (Swanpoel 2010: 199) Hence, by the spatial use of the sea, water is the heterotopias that acts on the humans who reflect and spread their own space on it i.e. tabula rasa. Alexandra Neel reveals that in *The Ancient Mariner* Coleridge uses the techniques of "photography's passive mechanism of seeing and making" images since "*The Rime* is the story of an eye that sees too much" (2007: 210, 213). Neel Explicates that the Mariner with his "glittering eyes" (L. 3) is part of the mechanism of "production and reception" of images/ pictures he

¹⁶For more insight on the connection between painting and nature/animals see Matthews and Platt (2002), and Fosso (1999). In addition, to clarify the influence of painting and the uses of colours in Coleridge poems and *The Ancient Mariner* in particular, see Woodring (1978) and Heffernan (1978).

gathered from his experience (2007: 211). The description of sea along with the dominance of the stagnated, unquenching water becomes part of the Mariner's hallucinations, that evoke a spatial image of illness and stillness that is heterotopical. Natural phenomenon seems ugly and repulsive rather than amazing and attractive, "The water, like a witch's oils, / burnt green, and blue and white" (LI. 129-130). Transmitting the spatial ugliness of nature is now part of the Mariner's punishment. The serpents with their multi-colours look witching and repulsive for the Mariner who has no sympathy for any natural creature, and representing again inability to reach out for any spiritual space other than his own since his spatial cognition is restrained. Likewise, his portrayal of the serpents of the sea reflects the inversion of the spatial hierarchy within nature. He is unsure about the spirit that follows the ship:

And some in dreams assured were
Of the spirit that plagued us so;
Nine fathom deep he had followed us
From the land of mist and snow.
(Lines 131-134)

The entry into the dream or the supernatural is logical; he escapes from the exterior space into the interior. The Mariner is prone to internal disequilibrium, attempting to merge between the familiar and the unfamiliar; to compromise between two different realities that are hinted by the end of the second part of the poem. The dream and the supernatural are surrealistic but they embody his mental and spatial dysfunction status.

In the third part, the experience of the spectra ship and the lady of death is a representation of the Mariner's negated desire for dream and spatial transcendence. The lady of death/ The specter-woman is part of the supernatural realm and ordeal for the Mariner along with the sailors upon the ship. The experience is surrealistic, "sominal" (Ford 43), and uncertain, yet it remains part of the Mariner psychic reality/ space of the soul. The Mariner tries to explore the inner spatial dimensions of his guilt in which the boundaries and limits are abolished. The space of dream and nightmare is "a contrary inaccessible region governed by a loss of volition, terror and uncertainty" in which "the knowledge of the self and reason are precariously challenged by lawlessness and chaos" (Ford 1998: 52). The Mariner's surrealistic dream-like experiences in the third part as well as the later parts of the poem, are all fragments of the "spectral" (Bachelard 1994: 58) spaces of memory which are resurrected in discontinuous time and selected dreams of the Mariner, because they are infused with each other. They are within the Mariner who tries to locate and fix his guilt in a certain space to feel their intimacy. They are part of the contrast between different dimensions of reality that are credible: the physical is unsound or inverted; the psychic springs purely, motivated by external influence. Perhaps, it was due to thirst and heat or the influence of nature

upon his psyche as well as the fellow sailors, since thirst and heat are necessary to enter into psychic state/place of hallucination/madness.

For Coleridge nightmares meant the ability of double vision, which includes "the material act of seeing-questions of magnitude, space, and consciousness of other senses," making the person a prophet (Ford 1998: 115). Nevertheless, the appearance of the Skeleton ship with the Lady of life-in-death and the naked hulk represent the legitimate spatial result of guilt/spatial disequilibrium within the Mariner. The lady of death is "a ghastly parody of the bride... Perhaps she is the whore of Babylon-inverted echo in Revelation of the Bride of the Lamb" (Chandler 406). In addition, she is part of the Mariner's solitude/private space in contrast to the sociability of marriage/social space and the bride at the beginning of the poem. It has been argued that representation of nature as "female" is part of the "complexity" and "ambiguities about man's *place* [italics mine] within and relations to the natural world" (Soper 2008: 141). Therefore "she is also nature conceived as a spatial territory" and "as a source of erotic delight", as well as "nostalgias felt for what is lost or defiled in the very act of possession" (Ibid.: 2008: 141; 143). The skeleton ship seems to be advancing yet there was neither tide nor wind. The day was almost over; the skeleton ship stood between the sun and the Mariner's ship, a symbolic gesture of arresting spatial time as well as the negotiated between two types of spaces, physical and psychic that caused the spiritual withering of the sailors. Yet there is no explanation for the sudden appearance of the stars or the disappearance of the skeleton ship when the day broke. It is obvious that the maintenance of the supernatural space is temporary because the Mariner could not connect such space with time that is suspended with the image of the sun behind bars.

And straight the Sun was flecked with bars,
(Heaven's Mother send us grace!)
As if through a dungeon-grate he peered
With broad and burning face.
(Lines 177-180)

Likewise, the Mariner fear in the third part is connected to the surrealistic experiences he witnesses during the night that is no more than a spatial inversion of the day. Similar to the Sun "flecked with bars," the moon looks devilish and "horned." Thus in the suspended time of the night, the dead sailors curse the Mariner who remains uncertain whether they are dead or alive, or whether they went to heaven or hell. Obviously, they are trapped in a heterotopological spatial purgatory.

The oscillation between two temporal spaces -past and present -creates cause and affect in *The Ancient Mariner*. The narration in the fourth part begins with the sympathy the wedding-guest who acts as reader of the Mariner's experience. The sense of loneliness and spatial void within the Mariner becomes an embodiment his intense feeling

of guilt for violating the very equilibrium of nature. The erasure of this spatial void is impossible even by a saint:

Alone, alone, all, all alone,
Alone on a wide wide sea!
And never a saint took pity on
My soul in agony.
(Lines 232-235)

Even the physical objects are deviated from their essence due to the spiritual spatial emptiness the Mariner feels:

I looked to heaven and tried to pray;
But or ever a prayer had gusht,
A wicked whisper came, and made
My heart as dry as dust.
(Lines 244-247)

Spatial void and solitude overwhelms the Mariner for the whole period of seven days and seven nights marking a hyperreal spiritual cycle and ordeal. The sea and the ship are extended spatial metaphors of the Mariner's guilt and solitude, and a "revery" that he is separated from his companions (Bachelard 1994: 36). He is damned as fallen, remaining in purgatorial space. This purgatorial space is unreal and a suspension between life and death. The Mariner's wish for death did not come true thought he desired it. May be death means spatial regeneration that his body or soul would be located in a different time and place. The sense of guilt and loneliness is arrested temporarily when the Mariner blesses spontaneously the water a snake, as he transcends to be with nature.

O happy living things! No tongue
Their beauty might declare:
A spring of love gushed from my heart,
And I blessed them unaware:
Sure my kind saint took pity on me
And I blessed them unaware,
(Lines 282-287)

The recognition of the ugliness of the water- snakes is an act of comprehending the entity of nature, which is variant and unstable. The snakes might be the lowest within nature, not part of the "mega fauna" (Garrad 2007: 152). Nevertheless, a deed as such stands for a permanent recognition of his guilt that triggered a transformation in/of various spaces. The Albatross sinks/falls from the Mariner's neck as he admires the images of nature i.e. snakes within the sea, but ramifications of guilt linger. The negative space between the Mariner and the water snakes remains, for he blessed their "attire" (L.278) i.e. appearance not the essence. Admiring the beauty of the snakes represents the Mariner's attempt to free himself from guilt that liquidates him spatially. Initially, his intentional narrowed blessing of the small (i.e. water snakes) is also part of his reluctant refusal to admit the existence of the large. However, Nature admits the notion that the small and the large are symbols of ecological space. The blessing of the water- snakes is spontaneous, not rational or borne out of contemplation for his objective

is to be localized and pinned.

In the fifth part, spatial transformation is tangible in the very movement of the wind, a symbol of change and clarity, contrasted to the fog in the earlier stages that stood for uncertainty and stasis. The dead bodies of the sailors are portrayed in a different way. The rise of the dead upon the ship and the appearance of the blessed angles/spirits is a reference that the dead (the sailors) are more alive than the living (The Mariner) which is an indication of spatial change: the preference of spiritual space over the physical. Hence, the blessed spirits and their accompanying angles aid in the sailing of the ship. In addition, the Mariner remains uncertain of his own status hovering between the conscious and the subconscious, between sleep and a wake: "How long in that same fit I lay, /I have not to declare"(Ll. 393-394). The wind, as a spatial element, tilts the self between the real and the surrealism and the ship between mobility and stasis. The Mariner thinks that the lonesome spirit, that has been following them, pushes the ship forward. Therefore, the Mariner again gestures to the role of the spatiality- spiritual and physical- in steering the ship as well as his psyche. He also notes a positive change in the movements of cosmic objects that indicate spatial equilibrium such as the wind/air that "burse into life" (L.313), and the stars that dance. Even under the moon the sailors are resurrected, as well as the "sky lark" and "little birds" that fill space -the sea and the air -with their sweet jargoning"(Ll. 359-360) . This positive change and musical orchestra is an alternative to the dance used to be performed by the Albatross before.

The movement of the ship is parallel-as indicated by Coleridge in the gloss-to the dialogues between the two guardian spirits in the end of the fifth part and the beginning of the sixth part (Coleridge: 2005, 82-823). These spirits are known as - of justice and Mercy- or voices upon the ship in the sixth part, which is another reminder of the poet's attempt to connect between the two different kinds of spaces in the poem the substantial and consubstantial, the real and the symbolic. While the spirit of justice helps to recreate the spatial balance within the poem as the Mariner is recognized as "The man hath penance done" (Ll. 408), however, this spatial equilibrium is not permanent because the Mariner "has penance more will do." (Ll. 409). Again, the ship's movement is guided by the moon and the wind which touch his body but do not compensate his internal spatial disequilibrium, a forlorn person in confrontation with a much wider space i.e. nature:

Swiftly, swiftly flew the ship,
Yet she sailed softly too;
Sweetly, sweetly blew the breeze-
On me alone it blew.
(Lines 460-463).

Despite the change in his perception, the supernatural and faery elements are an indication of the partial redemption and guilt. Moreover, they are part of the

unstable internal space within him, similar to the very instability of the physical space that tilts between clarity and uncertainty. This status is expressed in the Mariner's speech who still thinks that the sea is closing on him. While he cannot take his eyes away from the sailors or rise to heaven and pray, the sailors' eyes are fixed on him to remind him of his guilt and the agony of the curse. This mortification is negated and balanced by the start of the wind that makes the ship sail "swiftly" (L. 460) that space around his body is not enclosing but liberating.

He does express his joy and happiness in reaching a part of civilization, yet he remains haunted by the supernatural element whether they are "shadows" in "crimson colours" (482-483), or the "core[s]" (L.488) that were lifeless, or the angles in "silence sank/like music on my heart" (Ll.498-499). Even his saving by the pilot and the boy is another reminder of his shift from one spatial dimension into another. While the boat is a microscopic emblem of space, the ship with its devilish animalistic appearance must sink "like lead" (L. 549) into the sea so that the Mariner can touch land firmly and conclude the very negotiations between different spaces that he has experienced. The Mariner's deviant conduct and mental crisis are healed, partially; therefore, it is necessary to replace sea by land as the context of his own experience and its interpretation. However, it remains unsolvable because the Mariner remains haunted by two different context/space; one is in the past/sea, while the other is in the present/land. It is interesting that other persons in the ship are described as sailors who died in the sea, but the only surviving character is a Mariner, as his title indicates, combines between two different spaces, land and sea. He is also *ancient* because his encounter with/in nature made him spatially eternal and his insight into a nature have cancelled time. Therefore, the Mariner emerges as a mythical figure with his "grey beard and glittering eyes" (L. 3), which saw too much, and ought to tell repeatedly of his own experience. Huntington Brown suggests that the form of *The Ancient Mariner* lends it a touch of antiquity. The gloss emphasizes the "remoteness" (322) of the story and its teller, and this again stresses on the significance of the Mariner's dilemma. (1945: 320).

The sea/water is not only the negated context for the Mariner that liquidates his experience or projected impressions, but also part of the attempt to create a catalogue of natural knowledge in order to justify God's ways into man based upon the love and respect for all creations as well as to attain self-recognition. Within this spatial catalogue of nature lied in front of the Mariner, every object and creature in nature as well as the Mariner's experience becomes part of the "theatre of life or the mirror of nature" (Foucault 1966: 16) the Mariner

must reflect up to redeem himself.¹⁷ Supposing that the Mariner is Coleridge himself or his own concept of the artist-, then, we ought to accept Coleridge's declaration that: "During the act of [artistic] knowledge itself, the objective and the subjective [spaces] are so instantly united, that we cannot determine to which of the two the priority belongs" within the realm of the Mariner's experience which was unsuccessful in the poem (2008: 21).

The focus of this paper was the poem is hinted by Hough who stated that *The Ancient Mariner* "does not state a result, [instead] it symbolizes a process" (1993: 60). Therefore, the aim was to probe this process and its inconclusiveness that is rooted in the spatial negotiations embarked upon by the Mariner. Certainly, the poem contains a number of concerns of the Mariner, the sinner and the artist, (i.e. Coleridge himself) -whether they are literary or nonliterary, entangled and interwoven within the text of the poem, but it seems that he prefers to solve them, or rather, represents them by spatial dramatizing. *The Ancient Mariner* stands out of Coleridge's other romantic poems, *Christabel* and *Khubla Khan* upon which his reputation is established as a romantic poet. These poems evoke an enchanted, enigmatic atmosphere, that dramatize truth of the human experience but they are fragmentary, while *The Ancient Mariner* is the only complete long poem among them that assumes the shape of a tragedy with its different seven parts. Nevertheless, the end of *The Ancient Mariner* is inconclusive due to the very dilemma of the Mariner/Coleridge himself.

In *Romantic Ecology – Wordsworth and the Environmental Tradition* Bate regards William Wordsworth as the pioneer romantic poet whose poems used place as a setting as part the moral landscape or the inner landscape within the character who is "a seer... separated from what he sees...because he is aware of himself and his alienation from the place" (1994: 89). However, Coleridge was more interested in the inner space, hence, he wrote *The Ancient Mariner* as a poetic refutation of Wordsworth's poetry of place. The Mariner negotiates and navigates between different heterotopical spaces, burdened with guilt that forbid him from making any stable order that would signify identity or difference from nature. In addition, the Mariner's meager capacity for fabricating space makes his spatial judgments incomplete and inaccurate. The sea is a neutralized space that has no definite limits. As it stands, *The Ancient Mariner* is a negotiation of the Romantic poetry that is based upon the description of the landscapes that fixes the poetic experience in time and place. In the poem, it is a never-ending process of fabricating and canceling of spaces, which is an avoidance of creating or sustaining

¹⁷Look into Harding (1974) for a discussion of the end of *The Ancient Mariner*.

any model or pattern of spatial framework that would pin him. His narration that oscillates between different spaces- past/present, real/supernatural dream/awakening, mobility/stasis - is a reminder of his artistic anxiety that motivates him to construct and deconstruct space, which is, as a text, an amalgamation of natural and human; physical as well as symbolic. The researcher firmly believes that *The Ancient Mariner* is a poem that remains prone to different literary interpretations and readings due to its spatial dynamism.

REFERENCES

- Al-Joulani, Nayef. (2010). Below the Level of the Visible: The Mathematics of Space in Jane Smiley's *A Thousand Acres*. *Cross-Cultural Communication*, 6(3), 31-44.
- Bachelard, Gaston. (1994). *The Poetics of Space* (Maria Jolas, Trans). Boston: Beacon Press.
- Barth, Robert. (2001). *The Symbolic Imagination: Coleridge and the Romantic Tradition*. New York: Fordham University Press.
- Barthes, Roland. (1974). *S/Z: An Essay*. (Richard Miller, Trans). New York: Hill and Wang. Retrieved from http://en.wikipedia.org/wiki/Roland_Barthes.
- Barthes, Ronald. (1977). *Image-Music-Text: Essays Selected and Translated by Stephen Heath*. London: Fontana Press.
- Bate, Jonathan. (1991). *Romantic Ecology – Wordsworth and the Environmental Tradition*. London: Routledge.
- Boulger, James (1965). *Christian Skepticism in the Rime of the Ancient Mariner. From Sensibility to Romanticism: Essays Present to Frederick a Pottle* (Frederick Hillesand Harold Bloom Ed, (pp. 429-452). New York: Oxford University Press.
- Boulger, James (Ed.). (1969a). *Twentieth Century Interpretations of The Rime of the Ancient Mariner: A Collection of Critical Essays*. Englewood Cliffs, N.J.: Prentice Hall Inc.
- Boulger, James (1969b). The Rime of Ancient Mariner-An Introduction. Boulger, James (Ed.). *Twentieth Century Interpretations of The Rime of the Ancient Mariner: A Collection of Critical Essays*(pp.1-20) Englewood Cliffs, N.J.: Prentice Hall Inc.
- Brown, Huntington (1945). The Gloss to The Rime of the Ancient Mariner. *Modern Language Quarterly*, 6(3), 319-324.
- Bowra, C.M. (1976). *The Romantic Imagination*. Oxford: Oxford University Press.
- Campbell, Patrick (1991). *Wordsworth and Coleridge Lyrical Ballads: Critical Perspectives*. Houndmills: Macmillan.
- Canneti, Elias (1962). *Crowds and Powers*. London: Gollancz.
- Chandler, Alice (1965). *Structure and Symbol in The Rime of the Ancient Mariner*. *Modern Language Quarterly*, 6(3), 401-413.
- Coleridge, S. T. (1957). *The Notebooks (4 vols. Coburn, Kathleen. Ed.)*. London and New York: Routledge and Kegan Paul.
- Coleridge, S.T. (1962). *Biographia Literaria , I & II*. J. Shaw Cross (Ed.). London: Oxford University Press.
- Coleridge, S. T. (2008). “*The Dialectic of Mind and Nature*.” Lawrence Coupe (Ed.). *The Green Studies Reader: From Romanticism to Ecocriticism with a Forward by Jonathan Bate* (pp.21-22). Oxon: Routledge.
- Coleridge. S.T. (2005). *The Rime of the Ancient Mariner*. (Ferguson, Margaret, Salter, Mary, and Stalworthy, Jon. Eds.) *The Norton Anthology of English Poetry* (pp.812-828). New York: Norton & Company.
- Cornwell, Jonathan (1973). *Coleridge Poet and Revolutionary 1772-1804: A Critical Biography*. London: Allen Tate.
- Coupe, Lawrence (2008). *The Green Studies Reader: From Romanticism to Ecocriticism with a Forward by Jonathan Bate*. Oxon: Routledge.
- Derrida, Jacques. (1978). *Writing and Difference*. (Alan Bass, Trans.)London: Routledge and Kegan Paul.
- Debus, Allen G. (1994). *Man and Nature in the Renaissance*. Cambridge: Cambridge University Press.
- Dilworth, Thomas (2007) . Symbolic Spatial form in the Rime of the Ancient Mariner and the Problem of God. *Review of English Studies*, 58(236), 500-530.
- Dilworth, Thomas (2007). Parallel Lights in Coleridge's ‘The Rime of the Ancient Mariner’. *Explicator*, 65(4), 21-215.
- Dyson, A. E. and Lovelock, Julian (1976). *Masterful Images: English Poetry from Metaphysicals to Romantics*. London: The Macmillan Press Ltd.
- Engell, James (2002).“Coleridge (and His Mariner) On The Soul: ‘As an Exile in a Far Distant Land.’” *The Fountain Light: Studies in Romanticism and Religion in Honor of John L. Mahoney*(pp.51-128). John Robert Barth (Ed.) . New York: Fordham.
- Ferguson, Margaret, Salter, Mary, and Stalworthy, Jon (Eds.). (2005). *The Norton Anthology of English Poetry*. New York: Norton & Company.
- Ford, Jennifer (1998). *Coleridge on Dreaming: Romanticism, Dreams and the Medical Imagination*. Cambridge: Cambridge University Press.
- Foucault, Michel (1986). “Of Other Spaces.” *Diacritics* (pp. 22-27). Originally the Basis of a Lecture Given by Michel Foucault in March 1967.
- Foucault, Michel (1994). *The Order of Things: An Archaeology of the Human Sciences*. New York: Vintage Books. Originally Published in Paris in 1966 as *Les Mots et les Choses*.
- Fosso, Kurt (1999). “Sweet Influences”: Animals and Social Cohesion in Wordsworth and Coleridge, 1794-1800. *Interdisciplinary Studies in Literature and Environment*,6(2), 1-20.
- Fulford, Tim, Lee, Debbie, and Kitson, Peter (2004). *Literature, Science and Exploration in the Romantic Era: Bodies of Knowledge*. Cambridge: Cambridge University Press.
- Furniss, Tom and Bath, Michael (1996). *Reading Poetry: An Introduction*. Essex: Pearson Education.
- Garrad, Greg (2007). *Ecocriticism*. New York: Routledge.
- Harding, Anthony John (1974). *Coleridge and the Idea of Love: Aspects of Relationship in Coleridge's Thought and Writing*.

- London: Cambridge University Press.
- Heaney, Seamus (1984). *Preoccupations: Selected Prose 1968-1978*. New York: Farrar, Straus and Giroux.
- Heffernan, James A.W. (1978). "The English Romantic Perception of Color." Karl Kroeber and Williams Walling (Eds.). *Images of Romanticism: Verbal and Visual Affinities* (pp.133-148). New Haven: Yale University Press.
- Hill, John Spencer (1983). *A Coleridge Companion: An Introduction to the Major Poems and the Biographia Literaria*. London: Macmillan.
- Hiller, Russell M. (2009). Coleridge's Dilemma and the Method of "sacred Sympathy": Atonement as Problem and Solution in *The Rime of the Ancient Mariner*. *Papers on Language and Literature*, 45(1), 8-36.
- Holmes, Richard (1982). *Coleridge*. Oxford: Oxford University Press.
- Hong, Chen (2006). To Set the Wild Free: Changing Images of Animals in English Poetry of the Pre-Romantic and Romantic Periods. *Interdisciplinary Studies in Literature and Environment*, 13(2), 129-149.
- Hough, Graham (1993). *The Romantic Poets*. New Delhi: B. I. Publications Pvt. Ltd.
- House, Humphrey (1969). The Ancient Mariner. Boulger, James (Eds.). *Twentieth Century Interpretations of The Rime of the Ancient Mariner: A Collection of Critical Essays* (pp.48-72). Englewood Cliffs, N.J.: Prentice Hall Inc.
- Jasper, David (1985). *Coleridge as Poet and Religious Thinker: Inspiration and Revelation*. London: Macmillan Press Ltd.
- Kroeber, Karl & Walling, Williams (Eds.). (1978). *Images of Romanticism: Verbal and Visual Affinities*. New Haven: Yale University Press.
- Larkin, Peter. (2007). Repetition, Difference, and Liturgical Participation in Coleridge's *The Ancient Mariner*. *Literature & Theology*, 21(2), 146-159.
- Legouis, Emile & Cazamian, Louis. (1992). *History of English Literature*. Delhi: Macmillan. Matthews, Roy & Platt, Dewitt. (2001). *The Western Humanities* (4th edition). California: Mayfield Publishing Company.
- Mcintosh, Robert P. (1988). *The Background of Ecology: Concept and Theory*. Cambridge: Cambridge University Press.
- Mikonen, Kai. (2007). The Narrative is Travel Metaphor: Between Spatial Sequence and Open Consequence. *Narrative*, 15(3), 286-305.
- Neel, Alexandra. (2007). A Something-Nothing Out of Its Very Contrary: The hotoigraphy of Coleridge. *Victorian Studies*, 49(2), 208-217.
- Ower, John. (2006). Coleridge's *The Rime of the Ancient Mariner*. *Explicator*, 65(1), 19-21.
- Paxman, Jeremy. (2007). *The English: A Portrait of a People*. London: Penguin Books.
- Perkins, Karey. (2010, Aug. 1st). *The Mariner in the Mirror: The Irony of Death in Coleridge's Rime*. Retrieved from <http://www.kareyperkins.com/cv/writingmariner.pdf>.
- Perry, Seamus. (1999). *Coleridge and the Uses of Division*. Oxford: Clarendon.
- Raban, Jonathan (Ed.). (1992). *The Oxford Book of the Sea*. Oxford: Oxford UP.
- Raiger, Michael. (2006). I Shot the Albatross. *The Coleridge Bulletin*, 6(28), 72-82.
- Rigby, Kate. (2004). *Topographies of the Sacred: The Poetics of Place in European Romanticism*. Charlottesville: University of Virginia Press.
- Sanders, Andrew. (2000) *The Short Oxford History of English Literature*. Oxford: Oxford University Press.
- Soper, Kate. (2008). Naturalized Woman and Feminized Nature. Lawrence Coupe (Eds.), *The Green Studies Reader: From Romanticism to Ecocriticism with a Forward by Jonathan Bate*. Oxon: Routledge.
- Stillinger, Jack (1994). *Coleridge and Textual Instability: The Multiple Versions of the Major Poems*. New York: Oxford University Press.
- Swanepoel, A.C. (2010). Coleridge's Transcendental Imagination: *The Seascape Beyond the Senses in The Rime of the Ancient Mariner*. *Journal of Literary Studies*, 26(1), 191-214.
- Tversky, Barbara et al. (1999). Three Spaces of Spatial Cognition. *Professional Geographer*, 51(4), 516-524.
- Tversky, Barbara (2010, Aug. 17th). Multiplicity of Mental Spaces. Retrieved from <http://www.psychology.stanford.edu/~bt/space/papers/r...>
- Ulmer, Williams A. (2008). Answering The Borderers in The Rime of the Ancient Mariner. *European Romantic Review*, 19(3), 233-246.
- Young, Robert M. (2010, Sep. 27th). *Mental Space*. Retrieved from <http://www.human-nature.com/mental/chap2.html>.
- Warren, Robert Penn (1969). *Twentieth Century Interpretations of the Rime of the Ancient Mariner: A Collection of Critical Essays*. Englewood Cliffs, N.J.: Prentice Hall Inc.
- Watkins, Daniel P. (1988). History as Demon in Coleridge's *The Rime of the Ancient Mariner*. *Papers on Language and Literature*, 24 (1), 23-33.
- Watson, George (1966). *Coleridge the Poet*. London: Routledge and Kegan Paul.
- Watson, Jeanie (1990). *Risking Enchantment: Coleridge's Symbolic World of Faery*. Lincoln: University of Nebraska Press.
- Wehmeier, Sally & Ashby, Michael (Ed.). (2002). *Oxford Advanced Learner's Dictionary of Current English*. Oxford: Oxford University Press.
- Woodring, Carl (1978). What Coleridge Thought of Pictures. Karl Kroeber and Williams Walling (Eds.). *Images of Romanticism: Verbal and Visual Affinities*. New Haven: Yale University Press.
- Zin, Kimberly (2008). Equilibrium in Coleridge's *The Time of the Ancient Mariner*. *Explicator*, 66 (4), 194-196.